

Invocation

by

Whyte & McClure

text
Ron Whyte

music
Lee McClure

for

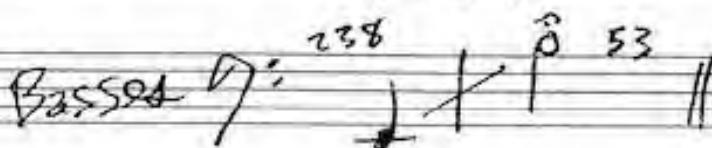
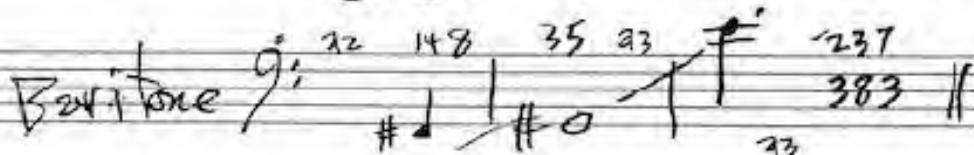
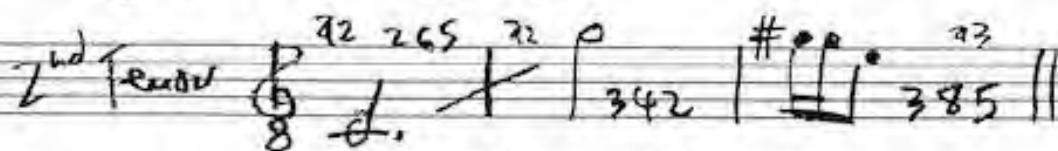
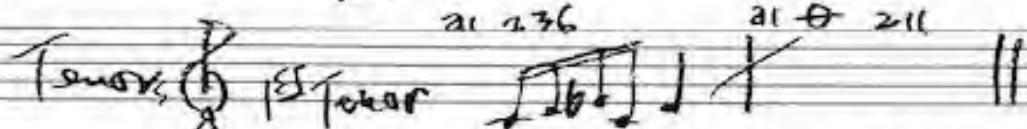
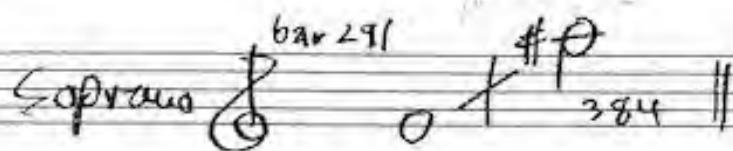
**Nine Mixed Voices
or more**

**2 Sopranos
2 Altos
2 Tenors
1 Baritone
2 Basses**

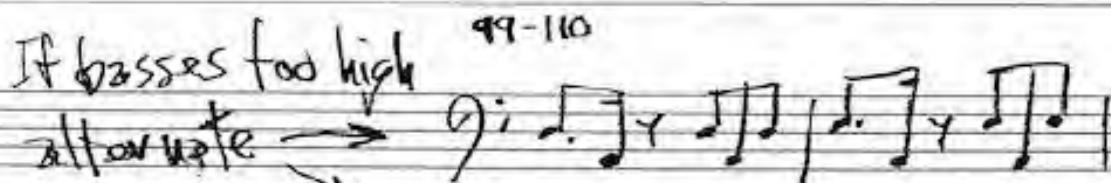
INVOCATION

for 9 voices Whyte & McClure

(Ringers)



If basses too high



INVOCATION: PART I

by Ron Whyte

New York is a MAGIC CITY --
not FAKE MAGIC like movies or Opium,
but real magic,
like when you get hit by a bus
and instead of falling forward,
you fall backward,
and so it runs over your ankle instead of your head:
magic that, years later, still catches your lungs
squeezing stops you still, to think --
did it happen? was I the one? was I really there?

**

Oh, yeah, New York is Magic City,
especially the Village, and the Lower East Side:
here, innocently turning a corner, you can --
like turning a page in a book called
THE BIG BOOK OF BIG SURPRISES --
turn that corner
and walk smack into Time Past --
pass from a crowded, shrieking, mini-skirted,
tourist-bloated thoroughfare,
practically a midway of hucksterdom,
reeking of the PRESENT --

**

yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
it should be a piece of flickery old film you're
looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart vendors,
in sloppy Mack Sennet clothes,

..... ↑

harangue each other in complaints and gags
shaped from a language you can only place as
FOREIGN:
and isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

**

Other cities have their CHINA-towns,
their Little ITALY's
New York has a real PART of CHINA, where
Chairman Mao is more in charge, spiritually,
than the Man in Washington,
and a real PART of ITALY, where,
smelling the fresh fish stinking in the shadows,
hearing life pursued in words as foreign and
as old as faces,
you stop and think:
I am displaced;
I have not had my passport stamped,
and these people,
in their funny old ghetto clothes
look at me with hostile foreign eyes,
accusing FOREIGNER at me,
and so, quickly, you retreat back around the corner
and seeing in the distance the Empire State
or the thrust up flat face of the Seagram's building,
and crowding you
gaily modern tourists
and prowling fags
and strolling hippies,
and ambling Matrons from Queens taking in the
Village,
you relax,
for you are home again.

INVOCATION

text by
Ron Whyte

music by
Lee McClure

[J:60] Strong pulse is 2, i.e., accent on 1 & 4, thru bar 13

S 6/8 *mp*
A 6/8 New York is New York is New York is
T 6/8 8 *mp*
BR 9:6 New York is New York is New York is
B 9:8 New York is New York is New York

[1B]

[1C]

S 6/8 *mf*
A 6/8 New York is New York is New York is
B 9:6 New York is New York is New York is
B 9:8 New York is New York is New York

(d.=60)

Invo

Pg. 1A

[1D] *mf*

S (8) New York *mp*

T is a Ma-gic Ma-gic Ci

[2]

A N.Y. is N.Y. is N.Y. *mp*

[1D] *mp*

BR N.Y. is N.Y. is N.Y. *mp*

B N.Y. is N.Y. is N.Y. *mp*

N.Y. is N.Y. is N.Y. *mp*

subito

S (8) *mp*

T ty *mf*

N.Y. Magic Magic City

[2]

A N.Y. York is N.Y. is *mp*

[1D] *mp*

BR N.Y. York is N.Y. is *mp*

B N.Y. York is N.Y. is *mp*

N.Y. York is N.Y. is *mp*

(J.=60) f > > INVO Pg.3 J.=4d subito SLOWER

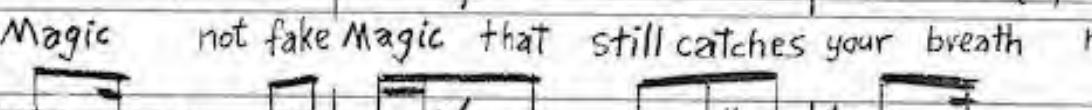
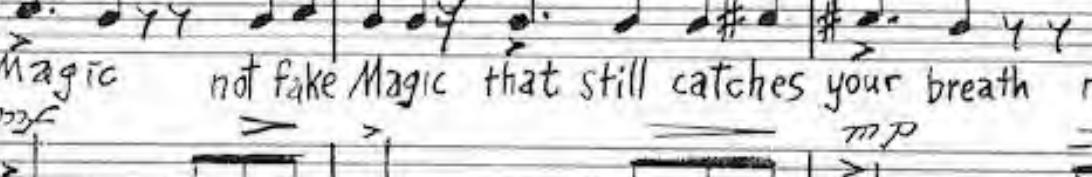
S A You fall backward 19 a3 mp b = b
BR B back-ward And so it runs
B 22 Accel 22 mp Accel
BR B over your ankle in stead of your head!
A 25 ankle in stead of your head! 25 mf
T Accel 25 25 mf cres
S A 28 Accel 28 so it runs over your ankle in
T B 28 so it runs over your ankle instead of your
B 31 8-Stead of your head! 31 f Strong Pulse in 2 thru bar 49
S A head! 31 8 subito J.=J.=60 Magic that years later still ca[t]-ches your
T B 31 8 Magic that years later still ca[t]-ches your

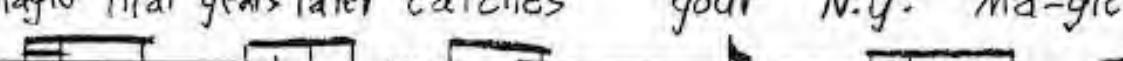
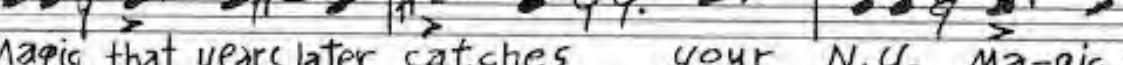
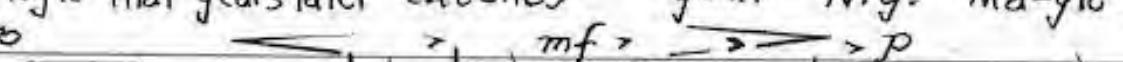
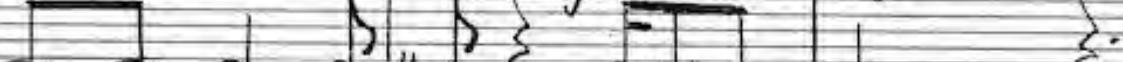
S¹
 T¹
 (8) breath that still catches your breath; not fake N.Y. Magic not fake

S²
 T²
 (8) breath that still catches your breath; not fake N.Y. Ma-gic not fake

34
 A
 22
 mp
 23
 mp
 ma
 gic that

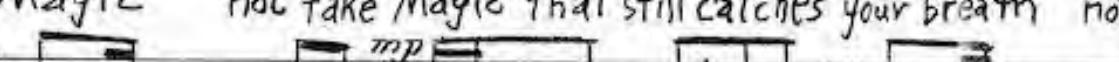
BR
 B
 22
 mp
 ma
 gic that

(L=60)
 (P)
IN10 Pg.4
 S: > 
 T: (8) Magic not fake Magic that still catches your breath not fake
 S: > 
 T: (8) Magic not fake Magic that still catches your breath not fake
 A: 
 A: years later still years later still years later still
 BR: 
 B: years later still years later still years later still

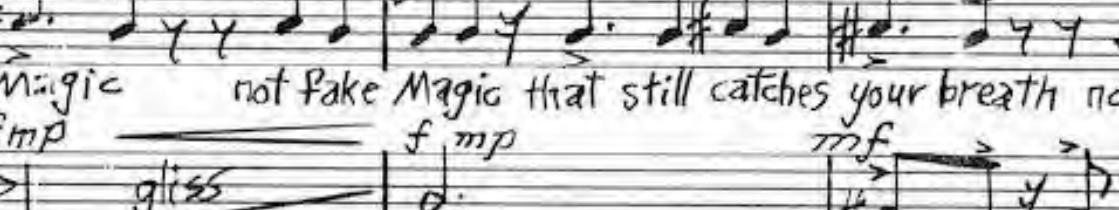
S' 
 T' (38) Magic that years later catches your N.Y. Ma-gic not fake
 S' 
 T' (39) Magic that years later catches your N.Y. Ma-gic not fake
 (40) A 
 BR 
 B 
 ca-tches your breath catches your breath
 ca-tches your breath catches your breath

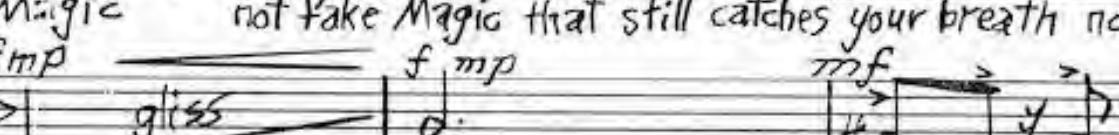
S: 

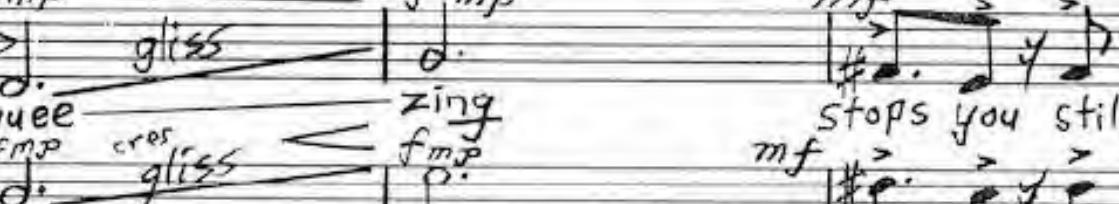
T: (8) Magic not fake Magic that still catches your breath not fake

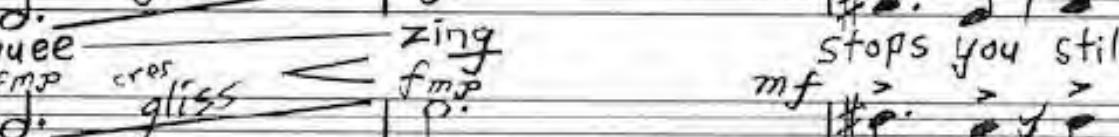
S: 

T: (8) Magic not fake Magic that still catches your breath not fake

④ (3) 

A: 

S: 

B: 

Zing = underlined consonant = get to and sing consonant immediately.

(J.=60)

INVO

Pg. 5

(mp) > cres -> —

S' T' (a) Magic that years later cat—ches your breath, Magic that still catches

S' T' (a) Magic that years later cat—ches your breath, Magic that still catches

(46) A' stops you still to think: Did it happen? Was I the one? Was

BR' B' stops you still to think: Did it happen? Was I the one? Was

f f

S' your breath; really there? Was I the one? Was I really

S' your breath; really there? Was I the one? Was I really

A' I really there? Was I the one? Was I really

A' I really there? Was I the one? Was I really

(49) I really there? Was I the one? Was I really

T' f f

T' 8 your breath; really there? Was I the one? Was I really

T' 8 your breath; really there? Was I the one? Was I really

BR' I really there? Was I the one? Was I really

B' I really there? Was I the one? Was I really

f

INVO

New Pg. 6

$$1 = 60$$

1.=60

S¹ $\hat{1}$ there? Strong pulse in 2 thru bar 66

S² $\hat{1}$ there?

A¹ $\hat{1}$ d. there? not fake Magic Magic that years later

A² $\hat{1}$ d. there? not fake Magic Magic that years later

(53) T¹ $\hat{1}$ there?

T² $\hat{1}$ there? not fake Magic

BR¹ $\hat{1}$ there? N.Y. Magic not fake Magic Magic that years later

B¹ $\hat{1}$ there? Magic that years later

B² $\hat{1}$ there? mp > Oh!

(J.=60)
(mf)

INVO

New Pg. 7

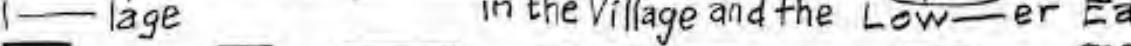
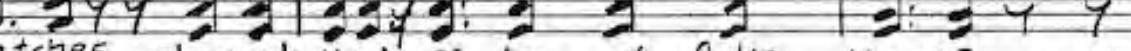
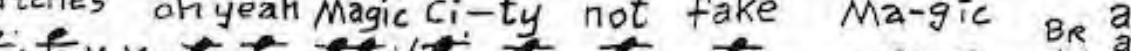
S 7
T 6
A 6
61

gic Magic Ci ty e spe-c[i]ally in the
Magic that years later catches your breath Magic that years later

BR 6
B¹ 6
B² 6
B³ 6

(fmp)

Magic that years later catches your breath Magic that years later
Yeah!

S 
 T 
 Vil-lage in the Village and the Lower East
 A 
 64 catches oh yeah Magic Ci-ty not fake Ma-gic BR and es-
 BR 
 B' catches oh yeah Magic Ci-ty not fake Magic and es-
 B² 
 oh! 
 Lower East

S T 6/7 #0
 (8) Side 3 3 3 3
 A 7/11 3 3 3 3
 67 -pecially in the Village and the Lower East Side
 B 7/7 # 3 3 3 3
 B 9/11 22 3 3 3 3
 Side — Lower East Side Yeah!

mf *INVO* p

S: BIG BOOK BIG BOOK of BIG SUR-PRIS-ES
A: BIG BOOK BIG BOOK of BIG SUR-PRIS-ES
T: 8 BIG BOOK BIG BOOK of BIG SUR-PRIS-ES
B: BIG BOOK BIG BOOK of BIG SUR-PRIS-ES
B: BIG BOOK BIG BOOK of BIG SUR-PRIS-ES

S: SURPRISES you can turn that
A: SURPRISES you can turn that
T: SURPRISES you can turn that
B: SURPRISES you can turn that
B: SURPRISES you can turn that

S: cor-ner and walk smack! in to
A: cor-ner and walk smack! in to
T: 8 cor-ner and walk smack! in to
B: cor-ner and walk smack! in to
B: cor-ner and walk smack!

P. 9 *mp* *p*

J. = 40 INNO J. = 46 Pg. 10

S: *p* Time Past
 A: *p* Time Past Time Past you just? take a quick turn to?
 T: *p* Time Past
 BR: *p* Time Past you just? take a quick turn to?
 B: *mp* Time Past Time Past you just? take a quick turn to?

A: *p* the left and you can? stand stricken in a? narrow street.
 BR: *p* the left and you can? stand stricken in a? narrow street.
 B: *p* the left and you can? stand stricken in a? narrow street.

Strong Pulse in 2 thru bar 136

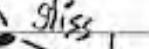
A: It should be a piece of flic-ker-y old film you're looking at
 BR: It should be a piece of flic-ker-y old film you're looking at

S: *mp* (8) NNN — NNN — You can turn that corner and
 T: can turn that corner and
 A: Something antique and you just take a quick turn to the left and
 BR: Something antique and you just take a quick turn to the left and

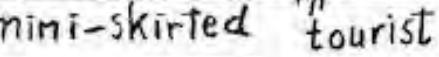
mf

5 S  *mini-skirted*

10 T  *tourist bloated thor*

108 A  *ough*

of flic-ker-y old film you're looking at something antique and

BR  *of flic-ker-y old film you're looking at something antique and*

For the final "T" in the word "bot" or "dot" always let tongue hit roof of mouth but don't pronounce final plosive of the letter "T".

7 = staccato with accent

MP

S: d. | d.

A: fare

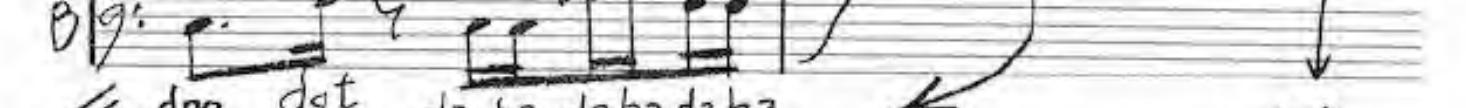
mp

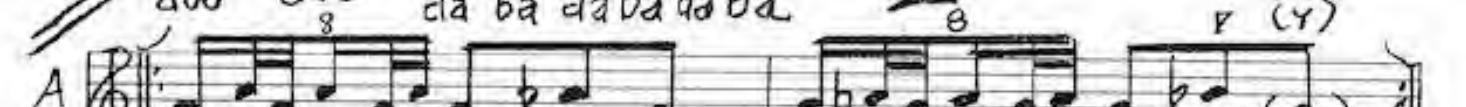
Br: you just take a quick turn to dă döt da dōo dot da dot da

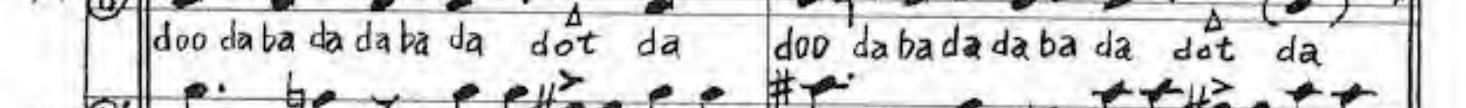
you just take a quick turn to dă döt da dōo dot dă bă daba daba

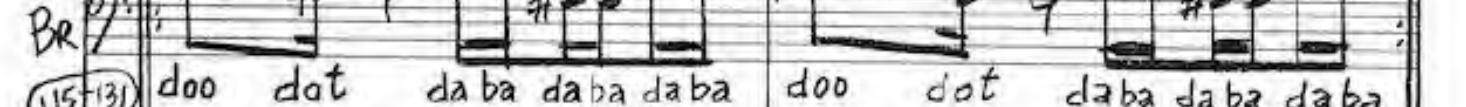
B: you just take a quick turn to dă döt da dōo dot dă bă daba daba

A 

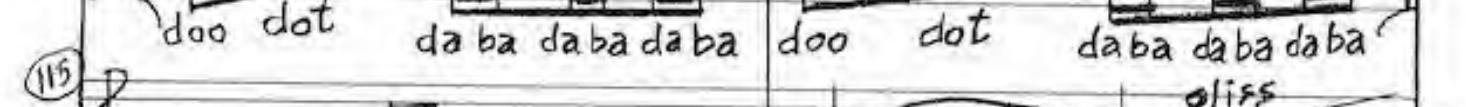
 BR 

 B 

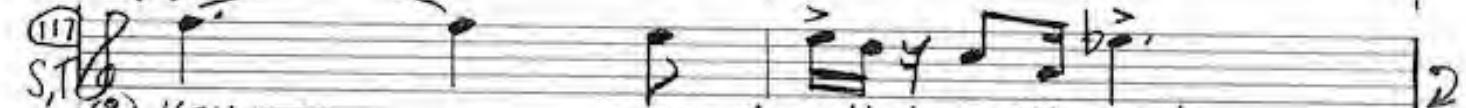
 A 

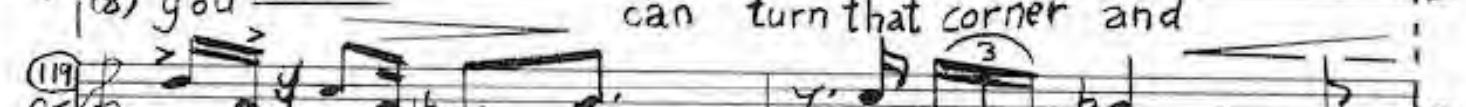
 BR 

 (115-131) 

 B 

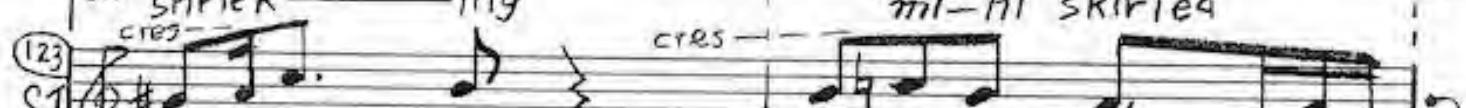
 (115) 

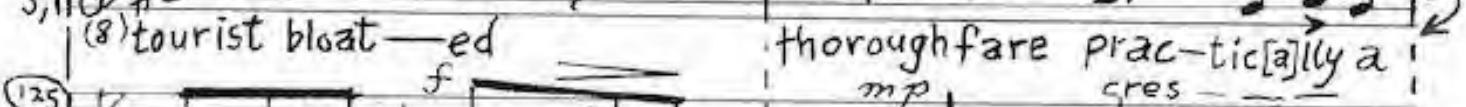
 ST 

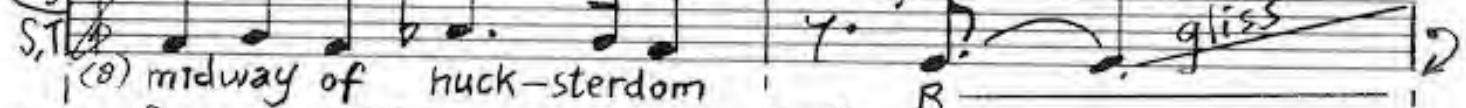
 S 

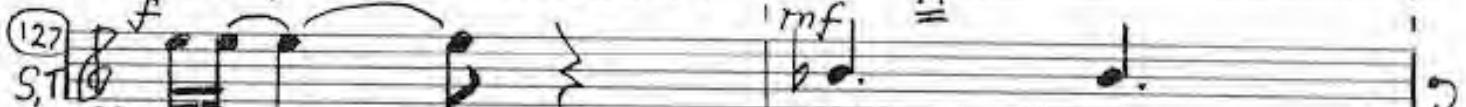
 (8) you 

 (8) Walk 

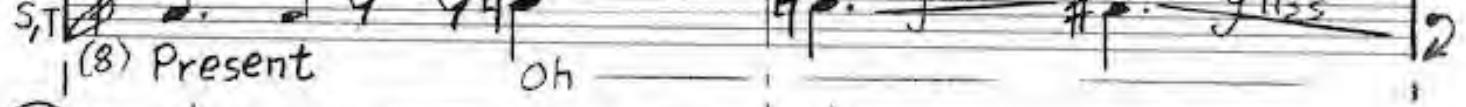
 ST 

 S 

 (8) shriek 

 (8) tourist 

 S 

 (8) midway 

 ST 

 S 

 (8) Present 

 (8) yeah 

A, BR + B sing bars 115 & 116 Nine times, till S + T finish this page.

A' + A'' alternate breathing on (Y)

(J.=46) Sing twice INVO Pg. 13 Repeat once

Soprano: doo dot da dot da doo dot da dot da

Alto: (4) doo daba da daba da dot da doo daba da daba da dot da

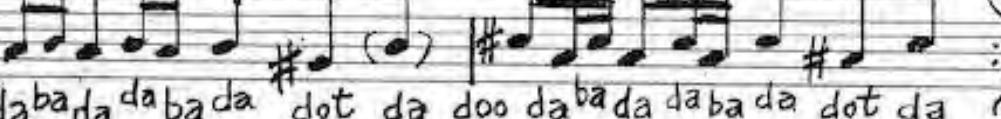
(133) Tenor: doo dot da dot da doo dot da dot da

Bass: doo dot daba daba daba doo dot daba daba

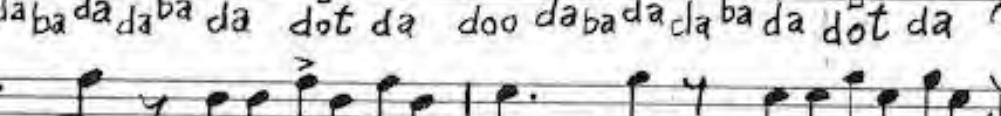
Bass: doo dot daba daba daba doo dot daba daba

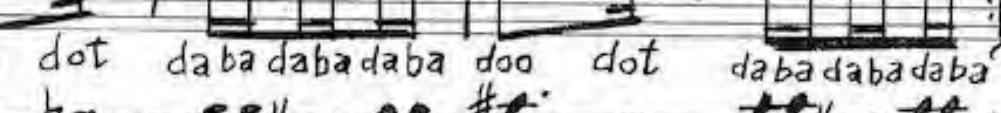
Sing 135-36 three times if cres. still possible.
or more

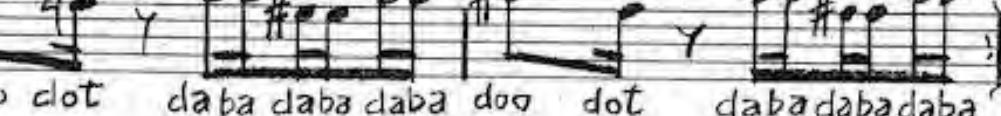
cres thru repeats $\text{F} (4)$

S: 

A: 

(135) T: 

BR: 

B: 

Handwritten musical score for 'You Just Take a Quick Turn to the Left' (138). The score includes a tempo marking of $J=104$, a dynamic marking of *mf*, and a key signature of $\text{F}^{\#}$. The lyrics are written below the notes.

(♩ = 104)

(♩ = 66)

a2 mp Ritard

5 S: *take a quick turn to the left*

A: *mp You just take a quick turn to the left*

T: *mp You just take a quick turn to the left*

(143) T: *mp You just take a quick turn to the left*

BR: *mf*

B: *mf You just take a quick turn to*

S: *mp*

A: *mp You just take a turn*

(148) T: *mp You just take a turn*

BR: *mp*

B: *mp You just take a turn*

And you can stand stricken in a street

S: *mp*

A: *mp*

(152) T: *mp*

BR: *mp*

Nar-row and spider shadowed

take a turn to the

take a turn to the

take a turn to the

(J=66)

IN VO

Pg. 15

Handwritten musical score for soprano (S), alto (A), tenor (T), and basso continuo (BR/B). The score is in common time. The vocal parts (S, A, T) have lyrics: "stand stricken in a street nar-row and spider shadowed". The basso continuo part (BR/B) includes a bassoon (B) and a harp (H). The tempo is marked (J=66) and the section is labeled IN VO. The page number is Pg. 15. Dynamics and performance instructions are included, such as *f*, *mp*, *mf*, *fp*, *Ritard*, and *left* for left hand.

Handwritten musical score for soprano (S), alto (A), tenor (T), and basso continuo (BR/B). The score is in common time. The vocal parts (S, A, T) have lyrics: "stand in a street nar-row". The basso continuo part (BR/B) includes a bassoon (B) and a harp (H). The tempo is marked (J=52) and the section is labeled IN VO. The page number is Pg. 15. Dynamics and performance instructions are included, such as *mp*, *fp*, *Ritard*, and *left* for left hand. The bassoon part (B) has a bassoon clef and a bassoon key signature. The harp part (H) has a harp clef and a harp key signature. The tempo is marked (J=52) and the section is labeled IN VO. The page number is Pg. 15.

(J=52) ♫ or ♭ = rapid whispering, ¹¹⁰⁰ Pg. 16
repeat text below; audience not to understand,

Handwritten musical score for a vocal ensemble. The score consists of eight staves, each with a vocal line and a piano accompaniment. The vocal parts are labeled with letters and numbers: S, S, A, A, T, T, B, B. The piano parts are labeled with letters and numbers: R, R, B, B. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, with sustained notes and rests. The piano parts provide harmonic support with sustained notes and eighth-note patterns. The score includes dynamic markings (e.g., p for piano dynamic), performance instructions (e.g., "just..."), and lyrics ("yeah you..."). The vocal parts also include "ten" markings, likely indicating a vocal range or part of a larger section. The score is written on five-line music staves with a common time signature.

yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
it should be a piece of flickery old film you're looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart venders, in sloppy Mack Sennet clothes,
harangue each other in complaints and gags
shaped from a language you can only place as FOREIGN:
and isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

(d=52)

INVO

Pg. 17

~~~~ = whispering

sing as though you're stepping gingerly around dead rat.

174 *with deep whispering cont.* *Sunk* *deep sunk gutters* *Where?*

*all others*

*use text on pg. 16*

A' *mp*

push-cart      ven      ders      harangue each other      in com

(180)

A' *mf* > *f* > *mf* *mp* *cres-*  
 -plaints and gags shaped from from a lan-guage

(184)

all others

underlined consonant = sound consonant.

cres

189 I can on ly pl ace as foreign  
A<sup>2</sup> foreign  
all others

(d=52)

## INFO

P. 9. 18

yeah, you just take a quick turn to the left,  
and you can stand stricken in a street  
narrow and spider-shadowed  
as an alley from 1910:  
it should be a piece of flickery old film you're looking at,  
something antique and quaint  
a narrow street with deep sunk gutters,  
where pushcart venders, in sloppy Mack Sennet clothes,  
harangue each other in complaints and gags  
shaped from a language you can only place as FOREIGN:  
and isn't this a SILENT movie,  
and where the fuck is Charlie Chaplin,  
dawdling amongst the fat mama-mia women  
and the moustachioed old men,  
and the naked little kids peeing in the gutter?

~~~~ = whispering

(J=84) INVO Pg. 19

p *mp*
eh—

p
eh—

mp *mf*
in their funny old ghe—tto clothes look at me

all others

214

S: *p* *ob* | } } | - - - -

A: *p* *ob* *ob* *ob* | - - -

T: *f* *ah* | *ah* *ah* | *ah* *ah* | } }

T²: *f* *ah* | *ah* *ah* | *ah* *ah* | } }

BR: *p* *p* | *p* *p* | *p* *p* | *mf* *2B* | *f* *2B*

B: *p* *p* | *p* *p*

accus-ing accusing for-eig-ner ac-cusing foreigner at

220

J=84-96

INVO

Pg. 20

220

mf cres *f* *f*

S: *mp* *f* and so you, and so you, and

T: *f* *f* *BR* quickly you retreat back back a round

BR: *f* *f* *mp* *f* *mf cres* *f*

B: me and so! quickly retreat an' you, and so you, and

225

2x ONLY *f*

225

f *f* *f* and

S: *so* *mp cres* *f* *f* *f* and so you and so you, and

A: *mf 3 cres* *f* *f* *f* back around back around around the corner

A: *mf cres 3* *f* *f* *f* *f* *f* *f* back around back around around the corner

T: *mp* *f* *f* *mp cres* *f* *f* *f* *f* *f* *f* *f* back around back around around the corner

BR: quickly you retreat back back a round

B: *f* *mp* *f* *f* *mf cres* *f* *f* *f* *f* *f* *f* *f* so quickly retreat an' you and so you, and

(J=84-96)

INVO

Pg.21

226A

226B

S' D $\frac{4}{4}$ $\#$ f mp
T' (8) so you see in the dis- tance the
S' $\frac{2}{4}$ $\#$ f
A' $\frac{2}{4}$
A' $\frac{2}{4}$
T' $\frac{2}{4}$ $\#$ f
BR (8) quickly you retreat back back a round
B' $\frac{2}{4}$ f mp f mf $cres$
so quickly retreat an' you and so you, and

you see in the dis- tance the
and so you, and
back around back around around the corner
back around back around around the corner
around the corner

227 f

S' $\frac{2}{4}$ $\#$ f
S' (8) so and so you and so you and
T' $\frac{2}{4}$ $\#$ f Empire State mf $cres$
Empire State or the
back around back around around the corner
back around back around around the corner
back around back around around the corner
so quickly you retreat back back a round
so quickly retreat an' you and so you and

229

f

20 SG so 50,50,50 you & so you and

SG f# > y bba ba buil—ding or the

thrust up flat face of the Seagram's ba baba ba buil—ding or the

T 10 f# > y bba ba buil—ding or the

thrust up flat face of the Seagram's ba baba ba buil—ding or the

A 8 22

mp f back around back around around the corner

T 2 BR quickly you retreat back back a—round

B f mp 229 f mf > cres— y y bba ba buil—ding or the

so quickly retreat so you & so you and

231

f

20 SG so 50,50,50 you & so you and

SG f# > y bba ba buil—ding or the

thrust up flat face of the Seagram's ba baba ba buil—ding or the

T 10 f# > y bba ba buil—ding or the

thrust up flat face of the Seagram's ba baba ba buil—ding or the

A 8 22

mp f back around back around around the corner

T 2 BR quickly you retreat back back a—round

B f mp 229 f mf > cres— y y bba ba buil—ding or the

so quickly retreat so you & so you and

233

S¹ D || #^f *mp* so you see in the dis- tance the
 T¹ (8) | f you see in the dis- tance the
 S² | #^f so you see in the dis- tance the
 and so you, and
 A¹ | P back around back around around the corner
 A² | P back around back around around the corner
 T² | P quickly you retreat back back a round
 BR | f so quickly retreat an' you and so you, and

235

S² | #^f so you see in the dis- tance the
 and so you, and
 S¹ | #^f Empire State
 T¹ | f Empire State or the
 A¹ | P back around back around around the corner
 A² | P back around back around around the corner
 T² | P quickly you retreat back back a round
 BR | f so quickly retreat an' you and so you, and

← from pg. 22

236A

236B

27 Soprano (S) 50,50,50 you ♪ so you and
thrust up flat face of the Seagram's ba-ba-ba buil—ding or the
thrust flat face of the Seagram's ba-ba-ba buil—ding or the

Tenor (T) 6 22 27
A 27

Tenor (T) 2 27
Bass (B) 27

mp f mp cres- ♪
back around back around around the corner
quickly you retreat back back a—round
so quickly retreat so you ♪ so you and

236C

236D

27 Soprano (S) 50,50,50 you ♪ so you SO
thrust up flat face of the Seagram's ba-ba-ba buil—ding SO
thrust flat face of the Seagram's ba-ba-ba buil—ding SO

Tenor (T) 6 22 27
A 27

Tenor (T) 2 27
Bass (B) 27

mp f mp cres- ♪
back around back around around the corner
quickly you retreat back back a—round
so quickly retreat so you ♪ so you SO

236 E

236F

A tempo

236 G

236H

Slower
($\gamma = 76$)

S 6 back around the cor
 T 1 6 8 ♫ 8
 A 6
 T 2 6 8 ♫ 8 ♫
 BR 6 8
 B 9: ♫

← from pg. 22 B

to pg. 22 D →

(J=76)

INVO

236 I

236 J

2X only

A 6 :  crowding you gay-ly modern tour-ist and

B 9 :  crowding you gay-ly modern tour-ist and

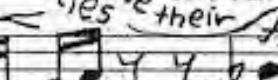
236 K sing 4-bar phrase 7 times. T' starts 3rd time.

236 L

7x: Accel  da=dah 

2-4: crowding you gay-ly modern tour-ist and
5-9: da dot da dot da dot da dot da dot da

1-2: crowding you gay-ly modern tour-ist and
3-7: da dot da dot da dot da dot da dot da

3X: Other cities have chinatowns their little Italy's N.Y. has real
mf  4X
4X: than the Man in Wa a shington than the
5X: 8-y where smelling the fresh fishes stink in the shadows hearing
6X: f  as fa ces

To pg. 23 →

(J=76)

237 8x; Accel thru 7x *INVO* Pg. 23

S: *mp* *cres* *mf*
1-2: crowding you gay ly
3-7x: da dot dot dot da
mp *cres* modern tour
da ba da *mf* *dim.* *da ba* 1st, and
A: *mp* *cres* modern tour
da ba da 1st and
3-7x: crowding you gay ly
da dot dot da
T: *da* *da* *da* *da* *da* *da* *da*
B: *da* *da* *da* *da* *da* *da* *da*
T: *cres* *mf* *f* *1-2x: and* *3-7: da* 4x
8 Part of China where Mao is more in charge spirit, spiritually
T: *fp* *gliss* *f* *ossi: f* *dim.* 5x
8 Man in Wa a shington N.Y. has a real Part of Ital-
5x T: *cres* *da* *da* *da* *da* *da* *da* *da* 6x
life per-sued persued in words as foreign and as old
Accel thru 7x
Join *T²+BR* for 7x

(*) start "wa" mostly closed [cl.] off; open [op.] gradually like plunger mute.

SING twice = repeat once

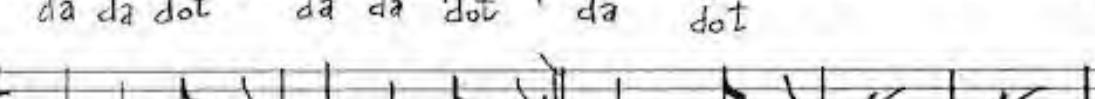
239 - Accel

S: *da* *da* *da* *da* *da* *dot* *da* *da* *dot*
A: *da* *dot* *da* *dot* *da* *da* *ba* *da* *dot* *da* *ba* *da* *dot*
T: *da* *da* *da* *da* *da* *dot* *da* *da* *dot*
BR: *da* *da* *da* *da* *da* *dot* *da* *da* *dot*
B: *da* *dot* *da* *dot* *da* *da* *ba* *da* *dot* *da* *ba* *da* *dot*

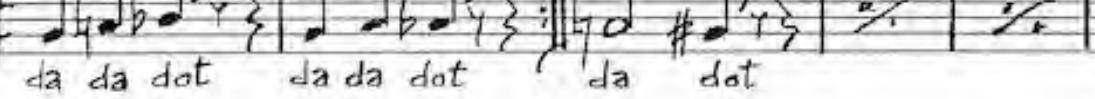
← from pp. 22 D

242 sing twice Accel INVO Pg.24

S:  da da dot da da dot da dot

A:  da da dot da da dot da dot

BR:  da da dot da da dot da dot

B:  da da dot da da dot da dot

(1. = 63)

JN40

Pg. 25

(d.=63)

TNO

Pg. 26

SING 3X's

S 6 corner you walk smack in-to Time Past

A 22 [sim...]

T 8 da da da

BR 9: [sim...]

B 9: da da da

S 4 3x only and hear in ng life persued in

A 22 9: 22 da da

T 8 22 da da

BR 9: dot

B 9: da da da

S 6 words as foreign and as old as fa—ces

A 22 9: 22 da da

T 8 da da da

BR 9: dot

B 9: da da da

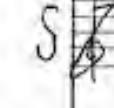
(J. = 63)

INVO

Pg.27

S: you stop and think I am dis—placed I have not had my
 A: ^{ai: A1} ^{ai: A2}
 274 [sim...]
 T: ^{bg:} da ^{bg:} da ^{bg:} da
 BR: [sim...]
 B: ^{p.} da ^{bd.} da ^{qd.} da
 S: passport stamped walking into Time Past into Time Past
 A: ²²
 277 [sim...]
 T: da da da da da
 BR: da da da
 B: da da da
 S: ff > 280A > 280B
 New York Magic Real Magic
 A: Smack into New York Magic Real Magic doogada dagada dooga dot daga
 T: ff # New York Magic Real Magic
 BR: ff # New York Magic Real Magic doogada dagada dooga dot daga
 B: ff New York Magic Real Magic doogada dagada dooga dot daga

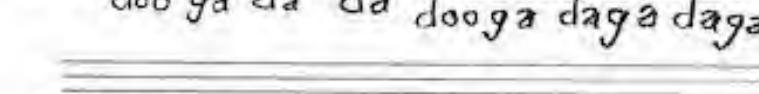
281

S: 

A: 

T: 

BR: 

B: 

dooga da da dooga daga daga

dooga da da dooga daga daga

Large curly brace groups the Alto and Bassoon parts.

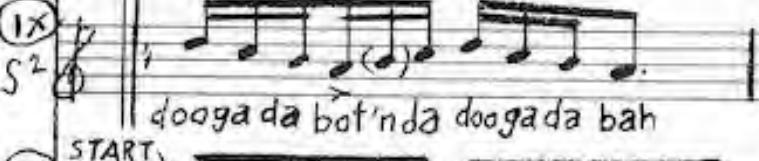
A, BR, B SING \neq times = Repeat 6x, others start 2x, 3x at point marked:
 "START". A² + 2B switch to lines marked (5x) on 5x

282

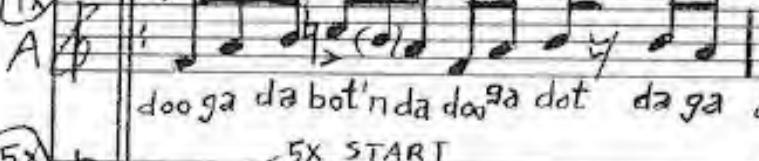
2x S': 

fp close off "w" gliss (w)

n or w = sound consonant

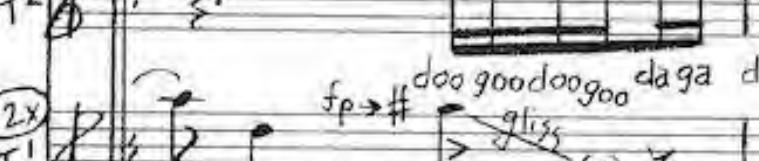
1x S²: 

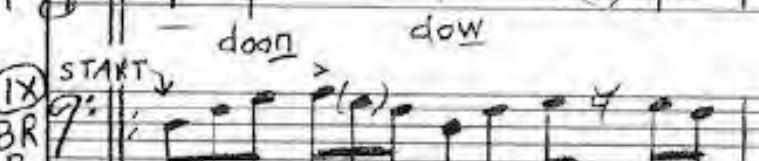
START →

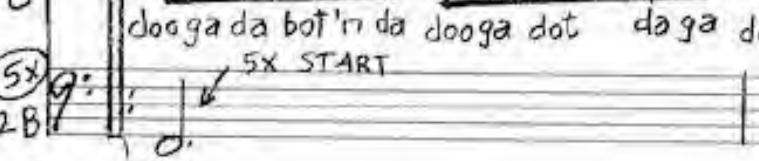
1x A: 

5x A²: 

5x START

3x T²: 

2x T¹: 

2x BR: 

5x B: 

(J.=63)

INVO

Pg. 29 l or w = sound consonant

fp

2B4 (2x) *zx start* doon dah doon dow *fp* *gliss* (→)

2x S¹ START doogada bah doo ga da ba da ga doo ga da bah

IX A¹ dooga da bot'nda dooga dot daga dooga da bah dooga daga daga

5x A² da da ba da ba da *fp* *#* *da* *gliss* (→)

2x T¹ *sfz* doon dah doon dow

3x T² 8 doogoo bot! —

IX BR¹ B doogada bot'nda dooga dot daga dooga da bah dooga da gaa daga

5x 2B 9 do da da ba da ba da *sfmf*

2x S¹ — (1-6) doon dah doo gada bah (7.) *sfmf*

2B6 (1-6) dooga da bot (7.) dooga da bah —

IX S² — (1-6) dooga da bot (7.) dooga da bah —

IX A¹ dooga da bot'nda dooga dot daga dooga da bot dooga da bah —

5x A² doo ga da doo ga da (1-6) dooga da bot (7.) dooga da bah —

2x T¹ — (1-6) doon da dooga da bah (7.) *sfmf*

3x T² 8 START doon da dooga da bah (7.) *sfmf*

IX BR¹ B doogadaga bot bot'nda dooga da bot dooga da bah —

5x 2B dooga da bot'nda dooga dot daga dooga da bot (1-6) dooga da bah (7.) *sfz*

doo ga da doo gada dooga da bot dooga da bah —

(d.=63)

INVO

New Pg. 30

25 8/4 dadot da dat da da dot dadot da dot

A1 8/4 dadot da dot da da dot dadot da dot

289 A² 8/4 dadot da dot da da dot dadot da dot

2T 8/4 dadot da dot da da dot dadot da dot

BR 2B 8/4 dadot da dot da dadot da da dot da dot

(d.=63; J=94) Ritard

(d.=63; J=94) Ritard



5 8/4 da da dot da dat da — 2/4

A' 8/4 da da dot da dot da — 2/4

A² 8/4 da da dot da dot da — 2/4

T 8/4 da da dot da dot da — 2/4

BR 8/4 dadot da da dot da dadot da da dot da da dot da — 2/4

5 6 7 8 1 2 0 da — to bar 300, Pg. 31 →
No bars 297-99

1' 8 2 0 da —

295 A² 8 4 0 da —

T 8 7 0 da — T' →

BR 7 1 1 0 BR → Y

B 7 1 1 0 BR → Y T² BR →

daba da da ba da — da da ba 2B →

(1=76)

INNO

Pg. 31

mP

Oh N.Y. is a Magic City

300

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

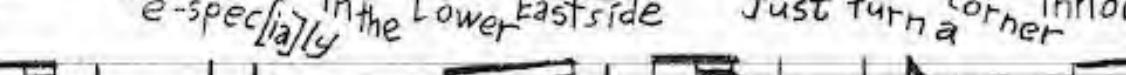
dot da da dot da da dot da da dot da da

dot da da dot da da dot da da dot da da

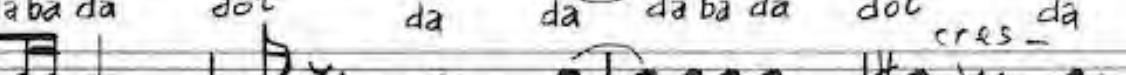
dot da da dot da da dot da da dot da da

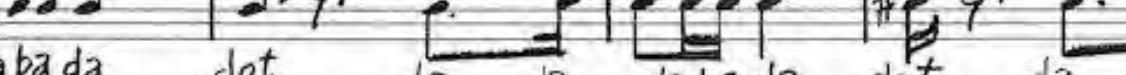
dot da da dot da da dot da da dot da da

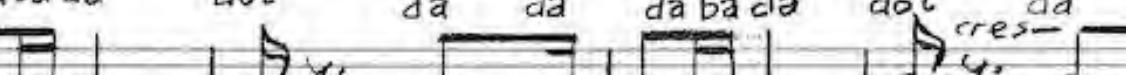
da dot da ba da da da ba dadot da ba da jada ba da dot da ba da

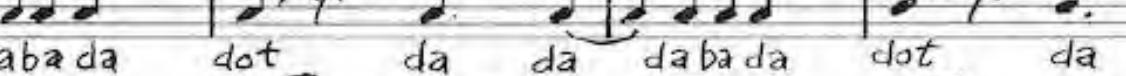
S: 

 A: 

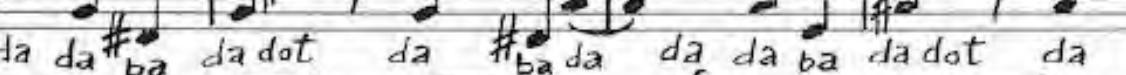
 T1: 

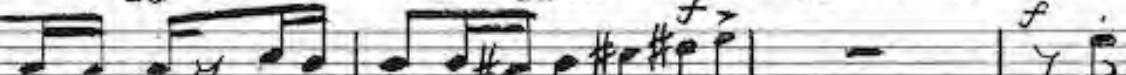
 T2: 

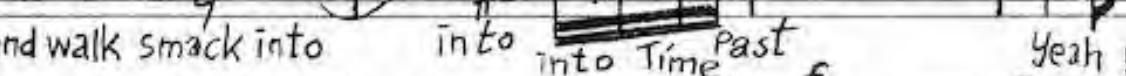
 BR: 

 B: 

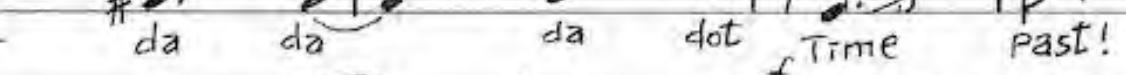
 S: 

 A: 

 T1: 

 T2: 

 BR: 

 B: 

(J=76) INVO

Pg. 32

S: *take a quick turn to the left and*

A: *take a quick turn*

T: *take a quick turn*

BR: *take a quick turn*

B: *take a quick turn ba da ba da ba turn to the left*

S: *you can stand stricken in a street nar*

A: *stricken in a*

T: *stricken in a*

BR: *stricken in a*

B: *cres ba da ba da ba stricken in a dim-3 da ba da ba da ba*

S: *-row as an alley from 1910 a*

A: *in a street nar-row ah ah*

T: *in a street nar-row ah ah*

BR: *in a street nar-row ah ah*

B: *in a street nar-row do bō dō dō bō dah*

(J=76) *INVO* pg. 34

Soprano: -cres- da da da dot Mag-ic

Alto: -cres- da da da dot Mag-ic ~~gliss~~

Tenor: 334 over your ankle in stead of your head! Magic that

Bass: -cres- da da da dot Mag-ic

Bass: -cres- ba da ba da in stead of your head. Mag-ic

Bars 338-348: if upper Soprano line follows Tenor line, both Soprano & Alto sing just lower lines.

S 1 f *Magic that* 2 *Years* 3 *badabada ba da ba* 4 *catches your* 5 *lungs*
 A 6 f *Magic that* 7 *years* 8 *la-ter still* 9 *catches* 10 *your*
 T 11 *years* 12 *mf* 13 *la-ter still* 14 *catches* 15 *your*
 BR 16 *Magic that* 17 *years* 18 *catches your* 19 *lungs*
 B 20 *Magic that* 21 *years* 22 *catches your* 23 *lungs*
 S 24 *ba da ba* 25 *da ba da ba* 26 *stops you still* 27 *to* 28 *doo ba doo ba doo ba*
 A 29 *cres* 30 *divisi* 31 *st* 32 *stops you still* 33 *to*
 T 34 *cres* 35 *3* 36 *st* 37 *stops* 38 *you still to*
 BR 39 *3* 40 *st* 41 *stops you still to*
 B 42 *3* 43 *st* 44 *stops you still to*
 B 45 *3* 46 *st* 47 *stops you still to*

(J=76)

3/4

Pg. 35

mf

S: *think it o--ver* *din din din* *din din dah* *ah*

A: *think it o--ver* *dah* *ah*

T: *think* *did it happen* *did it happen?* *was I* *the*

BR: *think it o--ver* *dah* *ah*

B: *think it o--ver* *dah* *ah*

mp *mf*

S: *was I the one* *I there, really there?* *N.Y.*

A: *was I the one* *I there, really there?* *N.Y.*

T: *one?* *did it happen* *was I really there?* *It's called* *N.Y.*

BR: *was I the one* *I there, really there?* *N.Y.*

B: *was I the one* *I there, really there?* *N.Y.*

S: *minute* *N.Y. has a real part of China* *as*

A: *minute* *dot da da baba da*

T: *minute* *dot da da baba da*

BR: *minute* *dot da da baba da*

B: *minute* *that's what it's called* *da dot da ba da da da ba*

Soprano: foreign and as old as faces
 their hostile foreign, eyes accusing
 (crescendo)

Alto: dot da da da ba da
 (crescendo)

Tenor: dot da da da ba da
 (crescendo)

Bass: dot da da da ba da
 (crescendo)

Bassoon: da dot da [#]bada da da ba da dot da ba da

your passport hasn't been stamped quickly you retreat back

A 359 da da da dot retreat

T da da da dot retreat

12 BR da da da dot retreat

B ba da ba da da you retreat back retreat

S 67 you retreat back a-round the cor-ner to

A back! back a-round the corner to see

[362] back! back a-round the corner to see

T back! back a-round the corner to see

T² back! back a-round the corner to see

BR back! back a-round the corner to see

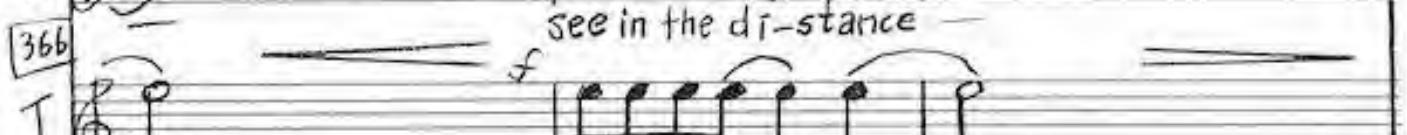
B back! back a-round the ba daba daba daba corner to see

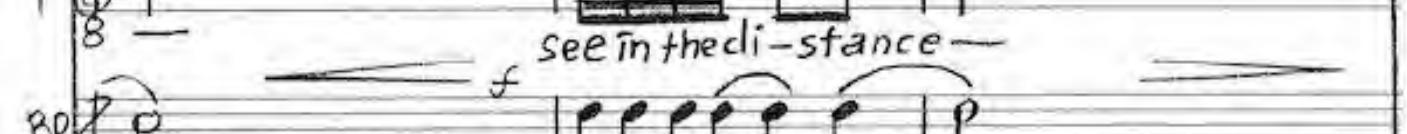
(J=76)

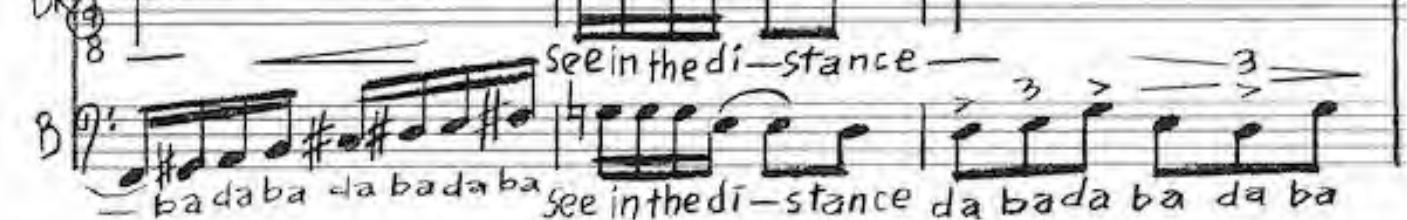
INNO

Pg. 37

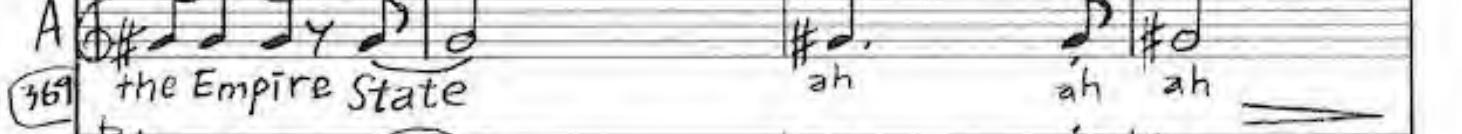
Soprano (S) 

Alto (A) 

Tenor (T) 

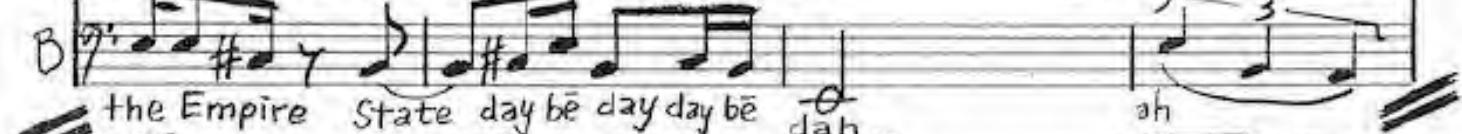
Bass (B) 

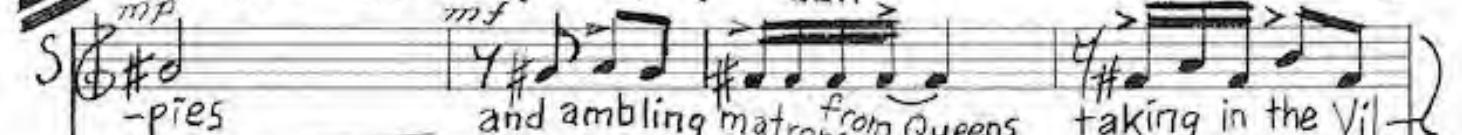
Soprano (S) 

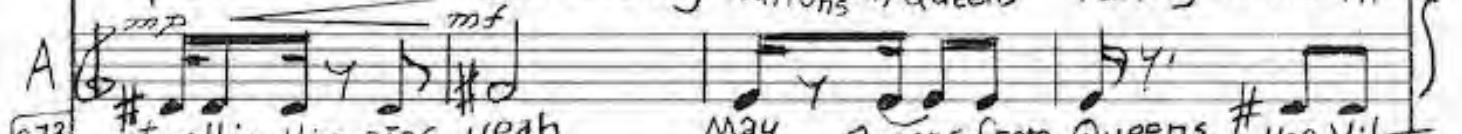
Alto (A) 

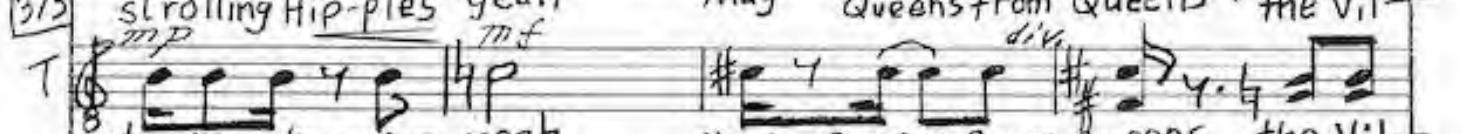
Tenor (T) 

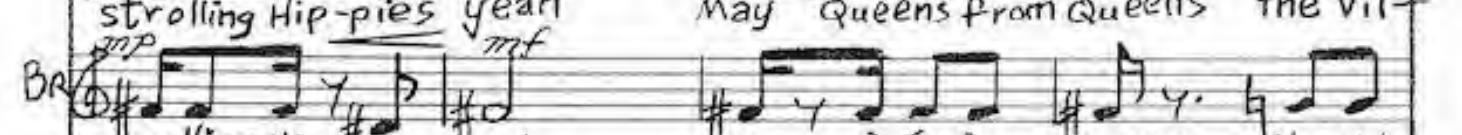
Bass (B) 

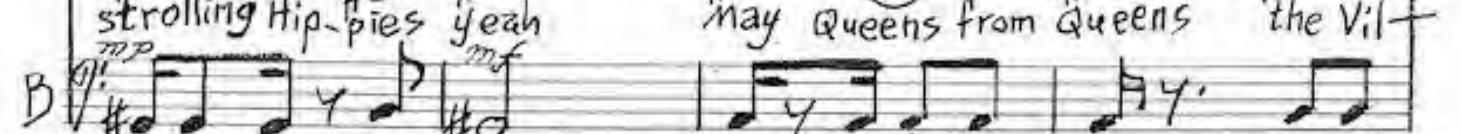
Soprano (S) 

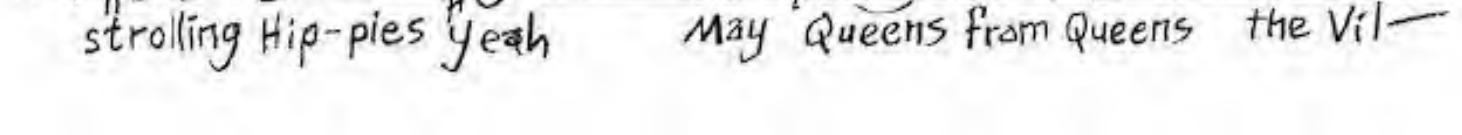
Alto (A) 

Tenor (T) 

Bass (B) 

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B)

($\omega = 76$) INVO

Pg. 38

24

S -
A -
T -
B -
B -

377

lage Now you relax For you are Home

Handwritten musical score for 'If You Go Back' featuring three staves: Alto (A), Tenor (T), and Bass (B). The score includes lyrics and performance markings such as dynamic changes (e.g., *ff*, *f*, *div.* S), articulations (e.g., *smack*, *gain*, *a3*), and time signatures (e.g., *3/8*, *9/8*). The score is annotated with 'in-to Time Past' and 'where' under specific notes. The vocal parts are labeled 'If you go back' and 'If you gain'.

385 *quickly you'll retreat back, back around the corner*

8 *quickly you'll retreat back, back around the corner*

quickly you'll retreat back, back around the corner

387 Now you are Home

Soprano: 

Tenor: 

Bass: 

LA42 11-19-96